

Ontario Mayors Ask For Tax

New Regulations For Park Shows

Regulations governing theatres and the exhibition of motion pictures in the national parks of Canada, established in 1912, have been revoked and replaced with new ones. The new regulations, recommended by the Minister of Mines and Resources in keeping

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Armed Services Unite Bureaux

The Canadian Army Film Bureau is in the process of amalgamation with similar bureaux of the Royal Canadian Navy and the Royal Canadian Air Force to form a joint service bureau, it was revealed in the House of Commons in answer to one of a

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Exhibitors Hope Future Impost Will Be Shared By Others

Despite opposition during the sessions in Toronto of Ontario Association of Mayors and Reeves, the position of Mayor Saunders of Toronto that the Province of Ontario assume the federal amusement tax when dropped by the

government was endorsed unanimously. A brief, presented by Mayor Saunders, who will resign to become chairman of the Ontario Hydro-Electric Power Commission on March 1st, was put before Premier George Drew following the convention and it contained the suggestion that the tax revenue be allocated to the municipalities

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Barbara Ann Scott Reel Via Columbia

National Film Board's short of Barbara Ann Scott, "Barbara Ann," will be distributed internationally by Columbia. That company is now handling the NFB's "Champions in the Making," a Canada Carries On sports reel in which Miss Scott occupies much footage.

It is expected that 5,000 USA theatres will play "Barbara Ann," among them Radio City Music Hall, New York, thus bringing Canada some valuable publicity and much-needed USA dollars.

Films were made at Audio.

Eagle-Lion Opens Playdate Drive

Eagle-Lion Films of Canada has launched its first sales and playdate drive, a 17-week campaign across the Dominion that will continue until May 29th. Timed to be in full swing during the visit of J. Arthur Rank and John Davis to this continent in

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New Quebec Theatre

J. Ernest Lavoie and Paul Lavoie recently opened their new \$100,000 Imperial Theatre in Chicoutimi, Quebec.

Bill Heineman Heads USA Eagle Lion

William J. Heineman is now vice-president in charge of distribution for Eagle Lion in the USA, product of which is released in Canada by International Films, headed by David Grlesdorf. Alfred W. Schwalberg, whose resignation as vice-president and general sales manager caused the change, withdrew to accept "what I feel is one of the greatest opportunities offered to any man in the industry."

In making known the change Arthur B. Krim, president, described Schwalberg as "my warm personal friend" and said "I will never forget the tremendous contribution Al Schwalberg made to the creation and development of Eagle Lion."

Heineman resigned as general sales manager of the J. Arthur Rank division of Universal-International to join Eagle Lion. He entered the industry in 1918 with Pathe in Seattle, switched to First National and later owned a Warner Brothers sub-franchise. His next move was to Universal and he rose steadily until he was assistant general sales manager when he resigned in 1943 to become general sales manager for Sam Goldwyn. He left in 1946 to head United World sales and switched to Universal-International when the formation of that company by Rank and Universal caused UW to be dropped.

Distributors Compete For French Market

Service to Canada's French-language film market, centred in Quebec, will be on a larger scale than ever. During 1946 there were 137 films from countries other than USA exhibited in Canada and most of these were from France. This figure, which is almost five times as large as the total of the previous four years, grew out of the removal of wartime hindrances to production and export in France. Many of the films were made during the war or just before it and accumulated during hostilities.

Because of the coming of

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'Melody Time' Ready

Walt Disney's Technicolor "Melody Time," which combines animation and live action is ready for release by RKO.

New Church Series Given Big Premier

"The Church and the Atomic Age," first in a series named "In the Eyes of the Church" produced by Dean Charles E. McAllister of the Cathedral of St. John the Evangelist in Spokane, Washington, was given a splash premiere recently at the Town Hall, New York.

Endorsed by Eric Johnston, president of the Motion Picture Association of America, and the whole American film industry, it was shown to some 2,000 persons, including notables of other faiths.

Millions See NFB Pictures Abroad

An estimated total of 70,000,000 people saw National Film Board productions in other countries in a period of 12 months, according to the 1946-47 fiscal year report of the NFB recently tabled in the House of Commons. Commercial distribution had been es-

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Serious Fires In NB, NS Houses

Two serious theatre fires occurred in the Maritimes within a few days recently. The first, causing \$75,000 damage, almost destroyed the Kent, Moncton, New Brunswick, an Odeon unit, and the second did \$100,000 worth of damage to the Capitol, Kent-

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Red Stallion

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Jessica Tandy

Sir Cedric Hardwicke

Mildred Natwick

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New Regulations For Park Shows

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with the National Parks Act, were approved by His Excellency the Governor General and contained in Order-in-Council P.C. 5267, December 23rd, 1947. The regulations were made public in the Canada Gazette of January 28th.

The regulations are divided into sections headed "Interpretation," "Licenses," "Projection Room," "Rest Rooms," "Projectionists" and "General."

Theatres in parks must comply with the provisions of the National Parks Regulations respecting buildings and electrical installations but the superintendent of a park may issue a license for any building other than a theatre if he is satisfied that it is safe for the showing of films for demonstration purposes which are commercial, instructional and educational.

Where a charge is made for viewing films the regular theatre license fees must be paid.

It is required that only slow-burning films be used, that they be approved by the censors of the province in which the park is located, and that the projection machine be operated by a person licensed to operate that class of equipment to which the machine belongs.

Film must not travel through the machine at a greater speed than 100 feet to the minute.

No person under 14 years of age is allowed to attend showings except during 9 a.m. and 6 p.m. on Saturday and on school, public and legal holidays. During that time a matron must be on hand.

In any theatre seating 500 or more and where more than one projector is used, one licensed projectionist and an assistant must be employed. Particular attention is paid to projectionists in the regulations, which state 23 things he may not do in relation to his task.

Several pages are devoted to the regulations by the Canada Gazette and all interested in exhibition in parks are urged to acquaint themselves with them. The stringency of the regulations grows out of the great losses possible from fire.

Tim Holt's Next

Tim Holt will next star in Columbia's "Brothers in the Saddle."

Buys New Novel

Producer-director Irving Allen has purchased Thomas Janvier's "The Aztec Treasurehouse" for filming as an Allied Artists' release in Ansco Color.

Distributors Compete For French Market

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French-dubbed versions of Hollywood films, the French-Canadian theatre-goer will have a wider choice than ever before. Films of this type, prepared during the war with an eye to playing the theatres of France following that country's liberation, have been playing Quebec since 1943. There has been little decline in the number of native French films imported and the Hollywood distribution companies, through their Canadian branches, have also entered this field, which was formerly almost the exclusive province of France Film.

Another stimulation to the importation of French and other foreign films is a relaxation in the ruling of the Foreign Exchange Control Board that prepayment or advances for Canadian distribution rights are banned. It is now possible to make advance payments for such rights if the board approves of the application. Since last November it has been required that payment for Canadian rights be made out of the earnings of films and this was a hardship on small independent distributors.

Until November, 1943, the Canadian French-language film market was serviced exclusively with films made in France. At that time Wolfe Cohen, then Canadian district manager of Warner Brothers and now one of the heads of its International department, decided to experiment with a French-dubbed version of "All This and Heaven Too." The film, exhibited at the Capitol, Quebec, drew great crowds and made distribution history. The other companies soon entered the market and all will be participating in it this year with the exception of Paramount. However, it is agreed that native French films draw more business than the dubbed ones.

France Film is still considered to be the largest importer of native French films. Empire-Universal, which distributed 16 of that type last year, is offering 36 this season. Eagle-Lion, which handled 15 originals last year, will offer 15 to 20 this year and some shorts, along with 20 dubbed versions of British films. One

of the native French films will be the first made in color, "Le Mariage de Ramuntchko," which was photographed in Agfacolor.

Dubbed versions will be released by Fox (18), Warner Brothers (12), MGM (15) and RKO (12). RKO released four dubbed versions last year and one original.

Columbia will release 18 dubbed and some originals; International Films and United Artists will have several of each type and Selznick Releasing Organization will release one dubbed version. Alliance Films had four originals last year and will likely release the same number this year. It will also release a number of Italian films, popular in Quebec, following "Barber of Seville," its current offering, first of which will be "Shoeshine."

Serious Fires In NB, NS Houses

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ville, Nova Scotia, which belongs to the F. G. Spencer Company Limited, a Famous Players' affiliate.

The Moncton fire began in the boiler room during zero weather while a Saturday matinee was on and 450 children were in attendance. Lloyd Conrad, the manager, addressed the children from the stage, informing them that it was the custom to have an occasional fire drill and that it was about to take place. Although not unanimously in favor, the children fell in with the spirit of the thing and vacated the theatre quickly and in good order.

The Kentville theatre, which is about 15 years old, seated 878 and was managed by George Fielding. The fire which started from the explosion of an oil furnace, leaves the town with but one theatre, the Empire, a two-day house, which seats 684. Also a Spencer theatre, it will probably run six days weekly now.

Moncton has three theatres left—the Capitol and Empress, both Odeon, and the Imperial, Famous Players.

Both burnt-out houses will be rebuilt.

Ontario Mayors Ask For Tax

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for hospitals and relief. Either that or that the municipalities be given the right to impose it.

Replying to the enquiry of Mayor Wenige of London as to why taxes for relief and hospital purposes were not placed on other things, Saunders answered that "I'm going after a tax which is now in existence." It was Wenige's opinion that it would soon become a "nuisance" tax in smaller municipalities.

"In the city of St. Catharines that tax would not be equitable," said Mayor McDonald of that city. "Eighty per cent of the patrons of the theatres there come from the lowest income groups." Saunders answered that the lower income groups pay for the cost of hospitalization now.

Mayor Rife of Guelph said theatre owners felt they were being discriminated against because it was not clearly pointed out that other forms of amusement were going to be taxed.

Several Ontario newspapers have opposed carrying on the tax in any form, among them the Lindsay Post, which called its editorial "A Step in the Wrong Direction." Mayor Arthur J. Reaume of Windsor, who was absent from the convention, said he would not support Saunders' stand. The Toronto Globe and Mail favors Saunders' scheme for Provincial collection and allocation but suggests that the present tax is too high.

Those favoring Saunders' stand pointed out that welfare costs have skyrocketed and more money was needed. The convention also asked that the Provincial and Dominion governments pay for such municipal services as police and fire protection and sewers and sidewalks.

Exhibitors of Ontario are hoping that the tax, if permissive legislation is passed by which the municipalities may impose it, will be a reduced one which will be shared by other articles. Theatre operators of other provinces also hope that it will be applied fairly if assumed by the province or municipalities.

There has been a marked decline in theatre attendance in many parts of Canada and the exhibitors attribute this to the rise in the cost of living. It was hoped that the removal of the 20 per cent amusement tax would help the situation through cheaper admission prices, for they pledged themselves to pass the gain on to the public.

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Flicker Flak



That's Weaver

Typodermic Injections

In Ottawa a reporter asked Mary Pickford how she would like to see a picture about her own life. "No," she said emphatically, "I would not like to see anybody act my mother, my sister, my brother. No, I do not think I would like to see such a picture made. I wouldn't stand for it." She must have thought it over since, for Walter Winchell reports "Mary Pickford has peddled her life story (screen rights) to groom Buddy Rogers. Quite a tax-saving deal" . . . Looks as though the Picture Pioneers may revive the art of the shinema with another ball for the benevolent fund. It's in the discussion stage . . . Ottawa theatre managers staged Johnny Kurk at the Centre Theatre on February 8th. He was mock-trialed and condemned to life by Judge Frank Paul, Prosecutor Casey Swedlove, Court Clerk Isser Singerman, Defence Attorney Louis Gauthier and Jury Foreman Ernest Taylor. He becomes Casey's brother-in-law.

Jack Karr of the Star printed some beefs from patrons about the smell and noise of popcorn and candy in theatres. Bob (Variety Mugg) McStay has the answer. His neighborhood theatre is Morris Doyle's Runnymede and Bob drops into the delicatessen across the way and picks up a meat pie. They're at least noiseless . . . Art Arthur is scripting "Song of India" for Gibraltar . . . John Grierson is said to be taking a position in the British documentary field, in which he first found film fame . . . You'll be sorry to hear that Steve Broidy, Allied Artists and Monogram chief, lost his mother recently . . . Good luck to a real nice guy, Preston Salter, who quit the management of the Century, Trenton, to become eastern Ontario sales manager for a chemical company. Tom Gallagher has been appointed his successor by 20th Century.

Eve Lillie, now Mrs. Proctor, has returned to show business as manager of the International Cinema . . . See where my story of last May about Charlie Chaplin's disappointment years ago at not being given a knighthood by his native land, Britain, was repeated in a recent Jimmy Fidler column . . . All the On-the-Squareheads are wishing that Max Shnier's wife will be well again soon. He's Columbia's Calgary manager . . . They're also rooting for Johnny Ganetakos to leave his illness behind . . . Our Bob of the Maynards is mighty fancy, I discovered. "R. E. Maynard, Mgr. Presents Maluczynski in an All Chopin Program" and stuff like that there. Just can't see Robert at home among the lads with the long locks . . . Famous Players theatrites turned out 85 strong for a recent skating party and their next get-together will be for roller-skating. He's some whipper-upper of fun, that Steve Caren of the Tivoli.

Audio Pictures' new studio got off to a good start with two NFB reels, "Champions in the Making" and "Barbara Ann." Arthur Gottlieb's Ravina Rink came in handy for his staffers, Hans Tiesler, who produced, and Alec Myers, who directed. Samuel Hersenhoren arranged and conducted the score for "Barbara Ann," in which she skates to popular classics.

Manager of the Savoy, Hamilton, is Sam Hebscher, formerly of the Nola, Ottawa . . . Financial Post of recent date carried an article in which the writer discussed Canada's remittance tax possibilities. Some inaccuracies in the story, though . . . One of Canada's greatest contributions to the theatre in the 90s, Roselle Knox of Dundas, Ontario, passed away in Hamilton recently at the age of 82. She excelled in Shakespearean roles. Arch Jolley, a good friend, will miss her . . . During a debate in the House of Commons the Hon. J. G. Gardiner interrupted a speech by Earl Rowe with "The hon. member cannot see properly. Let him put his glasses on." I presume he means Rowe's-colored glasses . . . Congrats to an ex-Hollywood buddy, Leonard Hoffman, who with Quentin Reynolds wrote that super-exciting drama, "Call Northside 777."

Words About a Mutual Friend

The most unbankerlike banker in this country—according to common conceptions of the type—is A. H. Weaver, known to his friends as Buck. During his 45 years with the Imperial Bank, most of them as a manager in several parts of Canada, he has been a friend and a guide through the economic hazards of business and personal life for who-knows-how-many people. This genial Westerner from Calgary brought the broadness of the roomy prairie with him and substituted it for the pinched views of the East in his relations with people.

Now approaching pension time, he is on leave of absence from the Dundas and Victoria branch of his firm, which is in the heart of Toronto's film and theatre colony. And since Toronto is the headquarters city of the Dominion's theatre world, he has been importantly connected with some of its leading figures.

One of the squarest men on the Square—Dundas Square—his branch, during Buck's reign, was the most popular business place in that village within a city. Because of his faith in them many of the villagers thrived, as did his branch, which is among Canada's most successful.

Buck's personal concern, along with good advice and assistance, brought the ambitious to him. His keen wit and humor, part of a highly-individual character, attracted the successful, for the man-made sunshine he generates warms and lights up things, particularly when nature or luck is frowning. It's likely that no other bank manager has as many stories told about him or is the subject of as many anecdotes.

To the average man banks have an aloof air and the people who work in them seem overserious but this atmosphere faded away in the face of Weaver's informal and pungent personality. He is almost a throwback to the beginning days of banking, when the man who made a business of lending money sat on his own bench in the open air of an Italian city and met his customers with the friendliness of the common market.

Banco, the Italian for bench, became "bank" as the idea of providing financial accommodation spread to other lands until it developed into a highly-organized industry with other forms of service. At one point in its growth it was large enough and new enough to require similar identification in a number of places and the term "bank" was fixed on.

* * *

It is generally recognized—and often regretted—that money influences much of our behavior. Money, more than the proverbial love, makes the world go round. Money is the root of half the evil in the world, paraphrased one writer, and the lack of it the root of the other half. It is for men like Buck Weaver to see that the roots are planted so that they do the bank, the borrower and Society generally the most good.

"Money, which represents the prose of life, and which is hardly spoken of in parlors without an apology, is, in its effects and laws, as beautiful as roses," wrote Ralph Waldo Emerson.

Money, another said more simply, makes the mare go. Buck Weaver has given many a mare its motivation—and often in cases where others would have been convinced that it wasn't sound in wind and limb. And many a mare owner has cause to be grateful—and is.

That sort of judgment is often reached after going beyond known factors and relying on instincts influenced by sympathy and love for people.

It must be that the average bank manager seeks a minimum of venture for his company's gain. Otherwise how would a description such as "A banker is a man who lends you an umbrella when the weather is fair, and takes it away when it rains" find a place in a popular book of sayings?

Buck Weaver, plenty of beneficiaries will tell you, wasn't that kind of a banker.

* * *

A veteran bank manager has been as closely exposed to the problems of life as a doctor. He knows people on the way and on the wane, men self-made and self-unmade; men who went

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Says 16 Mm. OK For Show Use

Profitable use of 16 mm. short subjects in standard theatres was discussed by Elmer Balaban of that family, who, with his brother Harry operates 32 houses in Chicago, during an interview with a representative of Film News. He said:

"We ourselves are mulling the idea of short subject programs for the afternoons in some of our neighborhood theatres that don't do so much matinee business but are open all day anyway. We're not trying to set up 'a 16 mm. theatre in competition' or anything like that. It's just that, in the short subject field you can run more things you please, and we're interested in the 16 mm. field because there is such richness of short subject product. . . . Not, you understand, as a steady diet, but every so often.

"New Year's Eve, 1947, for instance, instead of running an entertainment program we ran nothing but unusual short subjects. The program went over big. We had a lot of people in and out who wanted something interesting and different to do that wouldn't take up the whole evening.

"Naturally we'd start our short subject program with 35 mm. product, but we would have to come to the 16 mm. field to supplement. . . . and we'd come anyway, because of the kind of product there is available from the 16 mm. short subjects' cupboard."

Rohama Lee, Toronto ex-screenwriter, is doing a great job as editor of Film News, best of the 16 mm. non-theatrical magazines. We learn from it that Wesley Greene, during the war co-ordinator of distribution for the NFB, is chairman of the Films of the World Festival, Chicago, assistant director of Chicago's International House and head of his own company, International Film Bureau, Chicago. Elmer Balaban put one theatre at the disposal of the Festival and acted as special adviser to the committee.

One of the winners in the Festival in its class was "Seeds of Destiny," which got the Oscar for documentary last year. It was written by ex-Torontonian Art Arthur while in the USA Army. "But for the 16 mm. industry, 'Seeds of Destiny,' film presentation of the plight of Europe's children, most vital problem in the world today, would not have been seen by the public," says Film News. "First offered to the 35 mm. field, it was turned down as being 'too realistic.'"

Vancouver and Winnipeg Veterans



At the Vancouver meeting of the Famous Players 25 Year Club. Left to right—Mrs. Wendell B. Farris; the Hon. Wendell B. Farris, Chief Justice of British Columbia; L. W. Bearg, Western division general manager; R. W. Bolstad, vice-president; Mayor Charles Jones and Mrs. Jones.

Bottom photo, front row, shows those initiated in Winnipeg—John P. Garvey, Harold L. Kennedy, Mrs. Josephine Craig, George Parker and Charles Dilley. Back row—Francis Moran, Albert Dennison, Walter Wilson; E. A. Zorn, Prairie division supervisor; R. W. Bolstad and L. W. Bearg; E. P. Fields, Harold Bishop and E. B. Garrow.

Words About a Mutual Friend

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from sunken livings to sunken living rooms in a hurry, and others whom time and circumstance have changed from big butter-and-egg men to little mutter-and-beg men.

He knows families which went from "overalls to overalls" in three generations, put there by inept inheritors. He listens to propositions as fishy as a Winnipeg Goldeye from those who would substitute artfulness for intelligence and honesty. And he meets the strivers, those deserving souls who attain security in a worthy fashion and give something to the world at the same time—and these he rejoices in having helped.

The adventures of lawyers and doctors have provided much rich literary material. There must be as many stories in a bank.

It takes a warm view of life to enjoy it and Buck Weaver has it. This has brought payment with interest. Ask the bank staff about their love affair when he was the boss. Mention his name in a group and a dozen ex-customers ask after him. Get Nat Taylor or Haskell Masters or any film or theatre lads talking about him and you'll have to listen for the rest of the afternoon.

"I never worked in a pleasanter atmosphere or with more co-operative people than those who came to our branch," he told me. "It was alright if I okayed their requests and alright if I didn't. They played the game 100 per cent with me." He was anxious, he said, that they know how he feels about them. John M. Houston, who now sits at his old desk, is a mighty nice fellow, Buck said, and he hopes you will give him the same attention and loyalty.

Buck Weaver made life brighter in more ways than those involving the currency of the realm, for he is a first-rate raconteur. And did you know that in his early youth he had a taste of show business? Maybe that accounts for his attitude. But then, I may be prejudiced. You'll see him around, I'm sure. He likes his friends too well to stay away long.

If you ask me—and many another—Buck Weaver deserves the Order of Human Being, First Class.

Columbia Prog'm Varied For '48

Columbia's 1947-48 program of feature films lists as diversified a schedule of entertainment as has ever been offered by the company in its previous history. On examination, the product reveals a complete absence of cycles and a variety of subjects which range from romantic adventure through light comedy and musicals to realistic films. Eight or more of the company's top-budgeted pictures are set for release within the next six months.

Soon to be seen are the Rita Hayworth-Orson Welles starrer, "The Lady From Shanghai"; "To the Ends of the Earth," USA Treasury Department story starring Dick Powell and Signe Hasso; "The Man From Colorado," historical drama starring Glenn Ford, William Holden and Ellen Drew; "The Sign of the Ram," with Susan Peters and Alexander Knox; the Franchot Tone whodunit; "I Love Trouble"; Evelyn Keyes and Glenn Ford in "The Mating of Millie"; outdoor drama, "Relentless," starring Robert Young; and Robert Louis Stevenson's "The Black Arrow," starring Louis Hayward and Janet Blair.

Columbia currently is engaged in the heaviest production schedule in its history. Before the cameras or being edited and scored are: "The Loves of Carmen," "The Fuller Brush Man," "Lulu Belle," "The Return of October," "The Gallant Blade," "Coroner Creek" and the first two Gene Autry films under his Columbia contract, "The Last Round-Up" and "The Strawberry Roan."

That Columbia's 1947 pace will continue without let-up is indicated by the 1948 Spring shooting schedule. In the next two months the studio will put before the cameras at least a half dozen productions. Among these are a Rosalind Russell comedy starrer, as yet untagged; a musical comedy starring Dorothy Lamour; "Woman Order," New Orleans drama starring Rita Hayworth; the Irving Starr production, "Thirty Minutes to Live"; "All the King's Men," the Robert Rossen production based on Robert Penn Warren's Pulitzer Prize novel; and Philip Yordan's "Anna Lucasta."

Bob Fine To Script

Bob Fine has been signed by Columbia to script "Make Believe Ballroom."

Fox Names Stars

Anne Baxter and Tyrone Power will star in 20th Century-Fox' "Fear for Little Men."

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Directed by HOWARD BREThERTON · Produced by SAM KATZMAN



A
Columbia Picture

Hollyw'd Gloomy Spot These Days

While a joint plan for the settlement of the United Kingdom tax dispute has been submitted to British government officials and American industry leaders by Sir Alexander Korda and Spyros Skouras, Hollywood is already a gloomy place. Employment of writers and actors has dropped considerably and there has been sizeable layoffs of technicians, craftsmen and laborers by all studios.

Retrenchment all along the line is the order of the day in anticipation of reduced revenue from Great Britain and other countries. The 75 per cent tax on earnings of American films in Britain will reduce Hollywood's return from \$68 millions to \$17 millions. A number of other countries have taxed or blocked film revenue to Hollywood and it is rumored that Canada will do the same as Australia, which requires that a certain amount be spent domestically.

Hollywood has also found itself in the middle of the argument between Argentina and Spain. Spain banned films from Argentina and the latter country retaliated by barring all foreign films. USA films earned \$5,000,000 annually in Argentina.

Although domestic grosses in the USA and Canada did not drop, retrenchment through curtailment of trade paper and general advertising and other means has been in effect during the past few months.

There are now 600 members of the Screen Actors Guild under contract, a drop of 200. The organization has a membership of 8,500, with more than the usual amount of unemployment. Of 1,457 members of the Screen Writers Guild, but 408 were employed in the early part of the year.

The Hollywood depression is having an effect on the city generally, four exclusive night clubs having closed their doors.

Council Can't Grant Exclusive Franchise

Delta Municipal Council recently informed Sam Cory that it did not have the power to grant an exclusive franchise for the building of a theatre in Ladner, B.C. Two permits had previously been granted by the Council, one to L. B. Toffey, who has stopped work on his project due to lack of materials, and the other to an unnamed party, who had selected a site next to the Community Hall.

Toffey now operates Ladner's only theatre.

Eagle-Lion Dominion Sales Drive Opens

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early Spring, the campaign was announced simultaneously from the company's six branches as "Eagle-Lion's J. Arthur Rank Sales and Playdate Drive."

The Canadian campaign, which will have special features of its own, also coincides with a worldwide drive by distributing organizations of and associated with J. Arthur Rank interests. Special recognition will be given to Sir Michael Balcon of Ealing Studios, who was knighted at the beginning of the year, for his 25 years of outstanding service in the film industry and also to other producers who have been responsible for round-the-globe boxoffice hits. These include David Lean for "Great Expectations," Sydney Box for "Seventh Veil" and Sir Laurence Olivier and Castleton Knight for the Technicolor film of the Royal Wedding.

Preceding the announcement, Frank Fisher, Dominion general manager, selected a "screening-room jury" representing trade and public and had them view, from the boxoffice slant, a group of forthcoming films from the J. Arthur Rank Studios overseas. Each reviewer handed in a written verdict and these substantiate fully the extra boxoffice appeal which Eagle-Lion feels its new product carries and which is the reason for the inauguration of the sales and playdate drive.

Highly-rated pictures so far include the Technicolor "Jassy," starring Margaret Lockwood; "Master of Bankdam," "Holiday Camp," a family comedy with Jean Kent; "Fame Is the Spur," with Michael Redgrave in the top role; and "October Man," the film which raised John Mills to one of the top positions among British stars. None of these has been released here as yet. Others which have started key runs in Canada include "Black Narcissus," "Frieda," "Captain Boycott," the James Masons in "The Upturned Glass" and James Hilton's RKO-Rank production, "So Well Remembered," starring John Mills and Martha Scott.

Due for distribution here before the end of the drive are "It Always Rains on Sunday," with Googie Withers; "Blanche Fury," in Technicolor and starring Stewart Granger; "Woman in the Hall," Jean Simmons' first solo-starrer; "The End of the River," which stars Sabu opposite Bibi Ferreira, the Brazilian-Indian actress; and "When the Bough Breaks," which stars Patricia Roc. Special attention is being given to the This Modern Age series for which a special sub-

ject on Canada is now planned and will be announced shortly.

The effort will take the form of a competition between branches with the six regional sales chiefs being responsible for organizing and carrying out their own drives. Branch managers are Gerry Hoyt, Saint John; Sam Jacobs, Montreal; Peter Myers, Toronto; Joe McPherson, Winnipeg; Frank Scott, Calgary; and Harry Paige, Vancouver.

One unusual angle of the 17 weeks will be specialty promotion of French-language product, both features and shorts, in other areas as well as Quebec. Eagle-Lion Parisian originals lead off with "Le Mariage de Ramuntchko," the first French film made completely in color, the famous and mysterious German Agfa process.

Paris-dubbed versions of top Rank product will also be introduced by the company including "Great Expectations" and "Seventh Veil." The Quebec-made "Whispering City" will receive its general release in key situations during the period, following successful USA distribution. The French version of the bilingual film, "La Fortresse," will during that time have several special engagements. An odd angle on this film is that it will be shown with English subtitles in areas outside French-language ones so that the greater percentage of Canadians will be able to follow the dialogue, an unique situation since it was filmed completely in Canada and features an all-Canadian cast.

Armed Services Unite Bureaux

(Continued from Page 1)

series of questions asked by F. G. Fraser, Peterborough West.

Cost of operating the bureau from April, 1948, to February, 1948, was \$29,919.60. This was for the employment of nine members of the armed services and three civilians as well as storage and distribution costs for thousands of films used by active and reserve units. The films are confidential and for service instructional purposes only.

Although the bureau is not connected in any way with the National Film Board, that organization provides technical services.

Three films are now in the process of production or planned and will be completed this year.

WB Reopens UK Film Studios

A constructive move to promote increased British film production by independent companies was announced by Arthur S. Abeles Jr., director of Warner Bros. Pictures, in re-opening his company's studios at Teddington, Middlesex, England.

As a result of the efforts of Jack L. Warner, the company's executive producer in America, and Max Milder, managing director in Britain, who is currently visiting the USA—the studios have been rebuilt after their destruction by a flying bomb on July 5th, 1944.

"Teddington will be Warner's answer to misinformed critics who say American companies are trying to hinder independent picture-making in this country," Abeles declared, stating that with the exception of an occasional picture which Warner Bros. might themselves make there the studios would be open to anyone who had a picture to produce.

Claude Rains would come to Teddington to make "Silent Dust," the executive said. W. A. Bronsten, who produced the successful "I Became A Criminal," would start the film immediately work had finished on "Noose," now being made at the studios by Edward Dyhurst Productions with Joseph Calleia and Carole Landis starred. Details were being discussed with two other independent units on subsequent productions.

Danny Kaye, who is now a Warner Bros. star, attended the re-opening ceremony. Also present were stars who made films at Teddington before the bombing, including Griffith Jones, Clifford Evans, Pat Kirkwood, William Hartnell, Esmond Knight, Nora Swinburne, Claude Hulbert and Enid Trevor.

Rebuilt to their original design, the studios are provided with the most modern facilities and equipment available. One link with the old studios is the administration offices, which bear the name "Doc Salomon Building" in memory of Doc Salomon, production manager who, with two other Warner Bros. employees, was killed by the flying bomb.

'The Long Denial'

Maureen O'Hara and Melvyn Douglas will star in RKO's "The Long Denial."

Stars For WB Pic

Wayne Morris, Lois Maxwell, Mary Stuart and Gordon MacRae will star in Warners' "The Fighting Terror."

Tawny Pipit

with Bernard Miles, Rosamund John,
Nial McGinnis

Empire-Universal 81 Mins.

CLASS A JAR NUMBER SHOULD PROVE MONEY MAKER IN RIGHT SPOT: HAS UNUSUAL HUMOR, STORY.

In the nature of story this British number produced by JAR at Two Cities is most unusual. A great deal of interest is stirred into the script when a pair of rare birds—tawny pipits—come to nest in England. It is an ornithological event of tremendous interest, England being a country of keen nature lovers, bird observers and the like, a small town near where the feathered folk are nesting becomes a centre of pilgrimage.

On the surface that does not sound like boy meets girl or such like reliable screen story trivia. But with shrewd, tasteful and knowing handling it evolves a warm, human, gently humorous tale. As the narrative proceeds from initial discovery to action many fine characterizations are brought forth and rendered with sound conviction. It is done in the sepia process.

The Prestige group being a special selection of British product, this latest on that list is definitely for the house that has showed previous numbers to good results. Film stands to garner much critical acclaim from the lay press. It should be good for long time tenancy. It is one of those rare things to be simply identified as unusual.

Scenario is set in wartime England. The arrangement of the plot details the work of Land Girls, arrival of reps from the Royal Ornithological Society, shrewd bucolics who suspect visitors, the discoveries of the birds—here the boy and girl stuff—local agricultural problems. Also such clever injections as a celebration honoring a Russian girl sniper, diverting military maneuvers so as not to disturb the birds, an attempt by small time crooks to steal their rare eggs and perhaps a half-dozen other factors.

They are all worked over for fine effect. While the film delivers itself of simple humor it is also a telling portrait of a people shown in a fine new light.

CAST: Bernard Miles, Rosamund John, Nial McGinnis, Jean Gillie, George Carney, Lucie Mannheim, Christopher Steele.

CREDITS: A Two Cities film; Producer, Bernard Miles; Directors, Charles Saunders, Bernard Miles.

DIRECTION, Fine. PHOTOGRAPHY, First Rate.

The Swordsman

with Larry Parks, Ellen Drew
Columbia 81 Mins.
A STRIKING NEW LARRY PARKS. THIS IS A SOCK DRAMATIC, ADVENTURE SHOW.

Beneath the simple label of this film there lies stirring entertainment. It is a hit compounding of action, adventure, romance, spectacle, and drama. It's in Technicolor, also.

It is a yarn of stubborn Scottish clans, the MacArdens and the Glowans, feuding in the highlands of early 18th Century Scotland. With the return of Parks, a "MacArden" and Miss Drew, a "Glowan" the old trouble boils again. Parks becomes enamoured of Miss Drew, she of him. He's invited to a celebration at her father's place. Having been away for 10 years he is unrecognized and passes himself off as "Donald Frazer." The ruse works. Then the Glowans get curious. Parks and his boy, Edgar Buchanan, make off, are ambushed. Parks slays a Glowan in fair fight. The Glowan that escapes later is instrumental in capturing Parks.

From that point on it is compelling drama that grips the imagination and holds fast. Joseph H. Lewis' direction gets every last bit of excitement from the scenario. The accelerated pace of the narrative never has a dull moment.

With the murder of one of the Glowan boys by his brother, the story mounts to climax which indicates the both clans will fight it out. Parks, however, interferes and sues for peace. His overtures are accepted. But George MacReady generates skullduggery. An anti-climatic battle ensues at MacArden Hall. Holmes Herbert, Lord Glowan, an honorable man, arrives to save the day. Last seen Parks and Miss Drew are married.

It is nicely handled all the way. William Snyder's Technicolor photography greatly enhances the production. Good deal of the action transpires outdoors. Mounting is in good taste. Trivia of the period is smartly worked in to enhance the main story thread.

CAST: Larry Parks, Ellen Drew, George MacReady, Edgar Buchanan, Ray Collins, Marc Platt, Michael Duane.

CREDITS: Producer, Burt Kelly; Director, Joseph H. Lewis; Original screenplay, Wilfrid H. Pettitt; Photography, William Snyder.

DIRECTION, Fine. PHOTOGRAPHY, Excellent.

If Winter Comes

with Walter Pidgeon, Deborah Kerr
MGM 97 Mins.
TOP DRAWER NUMBER FOR THE FEMININE TRADE: WELL TOLD SENTIMENTAL, DRAMATIC YARN.

Ticket buyers to this one will get their money's worth in domestic drama and tragedy. What lifts it considerably is able direction by Victor Saville who kept it compact and potent all the way. It is related with full understanding. Chief substitution in the A. S. M. Hutchinson story is the switch to a more recent war. The original has been ably rewritten with the full flavor of the period creditably recorded.

Married to Angela Lansbury who is aware she is second choice, Pidgeon meets up with Miss Kerr, when the story gets under way. She is an old amour and rather distastefully married to Hugh French. Miss Lansbury tries to understand the two but fails miserably. It is 1939. War comes. French joins up immediately. Then Pidgeon becomes involved with Janet Leigh. This causes the village tongues to work overtime and after her father disowns her because she became pregnant via a wartime romance, Pidgeon gets her a place in Dame May Whitty's household.

From about that point on, what with one circumstance and another, the dramatic business mounts to a point where Miss Leigh is a suicide and Pidgeon is crucified at the ensuing inquest. Protecting the dead girl, he gets the full brunt of the local populace's reaction. It is a pretty bad state of affairs for him. At length the excitement and tension brings on a heart condition which sets the bedside scene of Pidgeon's ultimate, private clearance. Only Miss Kerr and he know the real truth and they prefer to let matters rest.

There are bit parts in this number that sparkle, are finely written. Rene Ray and Virginia Kelley shine in various moments. Taken by and large the film has attributes for giving satisfaction.

CAST: Walter Pidgeon, Deborah Kerr, Angela Lansbury, Binnie Barnes, Janet Leigh, Dame May Whitty, Rene Ray.

CREDITS: Producer, Pandro S. Berman; Director, Victor Saville; Screenplay, Marguerite Roberts, Arthur Wimperis; Based on the novel by A. S. M. Hutchinson; Musical score, Herbert Stothart; Photography, George Folsey.

DIRECTION, Fine. PHOTOGRAPHY, Excellent.

I Walk Alone

with Burt Lancaster, Elizabeth Scott
Paramount 98 Mins.

GANGSTER MELODRAMA WITH PLENTY OF BRUTALITY (AND MAYHEM PACKS SUSPENSE AND DRAMA BUT IS OVER-LONG.

The conclusion drawn in this gangster melodrama is that the boys sent up the river years ago now return to face their one-time partners who have meanwhile divided up the business into many subsidiary corporations and hence have neatly cut out the unfortunate who took the rap.

At bottom, there is a good idea in this film. Its fault is in being over-long and, as told, requires more than an hour and a half to give Burt Lancaster a chance to get back at Kirk Douglas. Lancaster gets mauled about and bloodied up plenty in the telling. He is no pretty picture and it takes a helluva long time for him to become aware that he is knocking himself out against a stalwart barrier of legalities.

After 14 years in the clink where he took the rap for Douglas, Lancaster returns to the big town to get his split—50 per cent—of the Regent Club. Douglas is not giving. Instead he gets Miss Scott to pump the ex con, find out what's on his mind and then knowing what the score is, gives him the well known Fuller business.

Irate when he learns of the procedure, Lancaster gets the nucleus of a mob together and tries to move in on Douglas. He is flattened by the interwoven complications of the corporate setup. Then Mike Mazurki flattens him but good. Miss Scott takes care of him after that fiasco. At the same time Wendell Corey, one-time pal to Lancaster and now Douglas' chief bookkeeper, is killed. Douglas frames the murder so that the finger points at Lancaster. The police are informed. A manhunt is on.

In the last third of the story the melodrama gets cooking. Faking a few Prohibition Era tricks, Lancaster gets Douglas to sing for the cops. Douglas tries to pull a fast one but is nailed by the police. Lancaster and Miss Scott, after he is cleared, make with the well known clinch.

CAST: Burt Lancaster, Elizabeth Scott, Kirk Douglas, Wendell Corey, Kristina Miller, George Rigaud, Marc Lawrence, Mike Mazurki, Mickey Knox, Roger Neury.

CREDITS: A Hal Wallis Production; Director, Byron Haskin; Screenplay, Charles Schnee; Based on an original play by Theodore Reeves; Photography, Leo Tower.

DIRECTION, Adequate. PHOTOGRAPHY, Good.

Montreal Exchange Territory

Statistical Summary

OCTOBER, 1947

	No.	Seating Capacity		No.	Seating Capacity
Theatres in operation	286	157,994	Circuit-operated theatres*	81	73,562
Closed theatres	1	400	Non-circuit theatres	205	84,432
Totals	287	158,394	Totals	286	157,994

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns with Theatres	Cumulative Total	No. Theatres Operating	Cumulative Total	No. of Seats	Cumulative Total	Average Seats Per Theatre
Over 500,000	1 (Montreal)	—	66	—	68,575	—	1,039
500,000-250,001	—	—	—	—	—	—	—
250,000-100,001	1 (Quebec)	2	12	78	8,984	77,559	745
100,000-50,001	—	3	4	82	3,758	81,317	940
50,000-25,001	4	7	13	95	10,997	92,314	846
25,000-10,001	14	21	30	125	19,358	111,672	645
10,000-5,001	12	33	19	144	8,489	120,161	447
5,000-2,501	36	69	44	188	13,164	133,325	299
2,500 and under	92	161	98	286	24,669	157,994	252

*A circuit is defined as "four or more" theatres operated by the same management.

N.B. Fifteen theatres contained in the above summary, with a total seating capacity of 10,722 use French pictures exclusively and therefore are not possibilities.

Millions See NFB Pictures Abroad

(Continued from Page 1)

established in 35 countries and exploratory negotiations had been started with 30 more, the statement indicated.

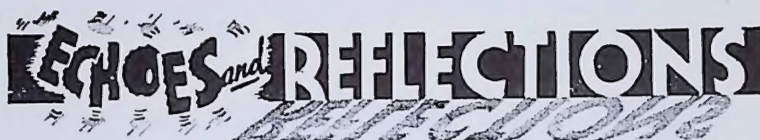
"Marked expansion" was noted by the report both in the theatrical and non-theatrical fields for government documentaries, short features and shorts. Notable among these were the Canada Carries On series and the first two short features turned out by the NFB, "Exercise Musk-Ox" and "White Safari." Slightly over 30 films are turned out by the NFB each year and in its account to the Commons, the NFB stated that more than 100 prints were shipped abroad monthly and hundreds of copies were made of exported duplicate negatives.

In the USA an average of three or four Canadian films a week were booked into newsreel theatres in large cities. Canadian life, as portrayed on the screen, had penetrated Germany, Japan, Sweden and Portugal and numerous other countries to which access had been barred by war.

The increase had been so rapid that 41 commercial film distributing companies abroad and 24 foreign governments had asked distribution rights or a regular supply of Canadian films.

In Canada theatrical distribution had continued at a high level and 2,760,000 persons had seen the board's efforts on rural screens. Community and provincial agencies had been helped to develop their own services.

There had been a 100 per cent increase in the number of communities with film libraries and community projection services. The annual attendance at rural circuit and urban library screenings had reached 5,000,000. Another 24,000,000 persons saw the NFB films in commercial theatres.



Preserving 'Pioneer' Movies

(From the St. John, NB, Evening Times Globe)

Little known and little appreciated by the people of Canada and the United States is the work being done by the film library of the Museum of Modern Art in New York. The library constantly scours the world for prints of famous motion picture productions of bygone years — movies which present-day theatre patrons look upon as merely obsolete or ludicrous, like yesterday's gramophones and radios, but which may have priceless value some day as antiques, as historical records of the beginnings of a great industry and the people who pioneered it.

A good deal of resourcefulness has been shown by the film library in seeking out venerable movies. Oddly enough, for instance, a print of "The Kid," the Charlie Chaplin film in which Jackie Coogan played the title role, could only be acquired from the Cineteca Italiano, Milan, with Italian sub-titles. A German-made picture starring Emil Jannings, which had seemingly vanished from the world after Hitler came to power, has been obtained from the Cinematheque Francaise.

The museum authorities are showing far-sightedness in their self-appointed task, and they deserve the full encouragement of the motion picture world, studios and audiences alike. The early producers whose crude cameras ground out the first commercial films in 1895 had no idea of the magnitude which the motion picture business would assume—any more than the families who received letters with the first postage stamps on them in the middle of the last century thought the cancelled stamps were worth saving—and it has taken many years for the realization to dawn that an organized effort should be made to preserve in film the chronicle of the film industry's progress.

Miami Variety Tent

As a warm-up to the Miami convention of the Variety Clubs, International, in April, the Miami tent put on a big charity show recently. All the top acts in the city at the time were featured and some \$50,000 was raised and will be turned over 100 per cent to children's charities in the resort city, including the Children's Cardiac Home.

Added To 'Sweet Sue'

Katherine Alexander, well-known character actress, who deserted Hollywood for Broadway several years ago, returns to the screen as the mother in 20th Century-Fox' Technicolor production "Sweet Sue." Robert Sinclair will direct "Sweet Sue," which stars June Haver and Richard Greene, with Robert Bassler producing.

USA Controversy On 'Iron Curtain'

Controversy reminiscent of that which followed the release of "Mission to Moscow" by Warner Brothers in 1943 — except that objections are coming from the opposite direction — has grown out of 20th Century-Fox' "The Iron Curtain," which was shot in part in Ottawa. Opposition to the release of the film, supposedly based on Canada's spy probe, was made known in Winnipeg and Washington recently. Eric Johnston, head of the Motion Picture Association of America, replied to the USA criticism.

In Winnipeg the Council for Canadian-Soviet Friendship, in a letter to service clubs, women's groups and other organizations, urged a boycott. The letter, signed by L. St. George Stubbs, Council chairman and member of the Manitoba Legislature, claimed that the film would make Canada's relations with Russia more difficult.

Fellowship of Reconciliation, a group established in 1914 which states that it has no communists or like-minded people in it, asked that all unfriendly references to the Soviet Union be deleted from the film in a letter to the Canadian head office of Fox.

In the USA the Rev. William Howard Melish, chairman of the National Council for Soviet-American Friendship, protested to Eric Johnston, who answered:

"The screen is free in America. I intend to do everything in my power to keep it free. I am resisting and will continue to resist any attempts to dictate what appears or does not appear on the screen.

"To tamper in any way with the hard-won, precious right of free speech would chip away at the foundation of our democracy. I therefore reject your protest."

The picture in question is still being filmed by Twentieth Century-Fox.

Stressing that friendship must be reciprocal, Johnston asked Dr. Melish:

"What is your organization doing in Russia to promote Soviet-American Friendship?"

"You are aware that a play, 'The Russian Question,' is enjoying great popularity in Russia," he continued. "This play, with its sneering, lying attack on the United States and its people, is an open bid to stir contempt and hatred for America on the part of Russian audiences.

"Have you written to anyone in Russia protesting this deliberate effort to create bad feeling against our country?"

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